

APR 13 1934

MFA

THE BULLETIN *of the* MUSEUM OF MODERN ART

APRIL
1934

8

RCN
New



Georges Seurat "At the Concert." A drawing from the Lizzie P. Bliss Collection, Museum of Modern Art

EVENT

March 12, 1934, is the most important date in the five-year history of the Museum of Modern Art. On that day, at a morning meeting of the Board of Trustees, the Museum became a permanent institution, receiving simultaneously an Endowment Fund of \$600,000 and a magnificent collection of modern art valued at \$750,000.

The purpose of the Trustee Meeting was to empower the President to sign instruments which established the ownership by the Museum of the Lizzie P. Bliss Collection. At her death, three years before, Miss Bliss had bequeathed her collection to the Museum on condition that "it is sufficiently endowed and is, in the judgment of my said Trustees, on a firm financial basis." To fulfill the terms of this bequest the Museum by a quiet six weeks' campaign among its friends raised a \$600,000 Endowment Fund.

Efforts will continue to increase the Fund to \$750,000, the amount considered by the Trustees of the Museum to be an adequate endowment.



André Derain "Landscape." Oil painting from the Lizzie P. Bliss Collection, Museum of Modern Art

THE MUSEUM'S FUTURE

With the raising of an Endowment Fund of \$600,000, which it is expected will soon be increased to at least \$750,000, and the formal delivery to the Museum of the splendid collection of pictures and other works of art left to us by Miss Lizzie P. Bliss, the Museum enters upon a distinctly new phase in its development.

Miss Bliss' wise forethought in making her bequest conditional upon the raising of an Endowment Fund is recognized and appreciated to the full by the Trustees and Officers of the Museum. To acquire the Bliss collection alone adds greatly to the Museum's prestige and converts it immediately from what was chiefly an exhibition gallery into an institution which is actually all that the word Museum implies.

Without question we will continue the policy of holding frequent temporary exhibitions which have aroused so great a public interest during the past four years. It has been thought by some that the material for such exhibitions might be exhausted, but this has not proved to be the case. On the contrary, it has been found necessary to postpone or entirely abandon exhibitions which we would have liked to hold, but which could not be included in our schedule because of the lack of time and space. The Director of the Museum has already prepared a tentative program of exhibitions for the next five years which is rich in interest in the field of modern

art and its sources. The program includes recurrent exhibitions designed to present the recent productions of living painters, sculptors, architects, and the leaders in other fields of art.

With the acquisition of the Bliss Collection there will be a renewed interest in additions to our permanent collection. There are already important gifts to the permanent collection in prospect now that the Museum is an established institution. A definite program for a planned collection we hope may be possible. So far as purchases by the Museum are concerned, they will undoubtedly be exclusively the works of living artists. For the sources of Modern Art we must depend upon the generosity of individuals.

The permanent collection, it is proposed, shall never become static. In 1990 the collection should have a far different composition from that which it has in 1940. There is a very evident place for the repository of works of art, but that place is already filled and it is not the purpose of those who are interested in the Museum of Modern Art to duplicate effort. Rather it is our intention to keep the Museum constantly abreast of the times both in its exhibitions and in its collection.

It is equally our purpose to supplement the work of other museums and particularly of the Metropolitan Museum of Art.

A joint committee will be appointed by the Metropolitan Museum and the Museum of Modern Art to discuss their mutual relationships, and plans are under consideration which it is hoped will result in close cooperation between them such as are in effect between comparable institutions in European cities.

The educational side of the Museum's work will be especially emphasized. This work will be extended in cooperation with colleges and schools by lectures, radio, and all other methods that may be found practicable.

There is every prospect that the next few years will see an even more rapid progress than the five years which have passed since the Museum's foundation.

A. CONGER GOODYEAR.

APRIL 1, 1934

VOL. 1, No. 8

THE BULLETIN

PUBLISHED BY

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

BOARD OF TRUSTEES

A Conger Goodyear, President
Samuel A. Lewisohn, Secretary
Mrs. John D. Rockefeller, Jr.,
Treasurer

William T. Aldrich
James W. Barney
Frederic Clay Bartlett
Cornelius N. Bliss
Stephen C. Clark
Mrs. W. Murray Crane

Frank Crowninshield
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

Alfred H. Barr, Jr., Director
Alan R. Blackburn, Jr., Executive Director
Philip Johnson, Chairman Department of Architecture

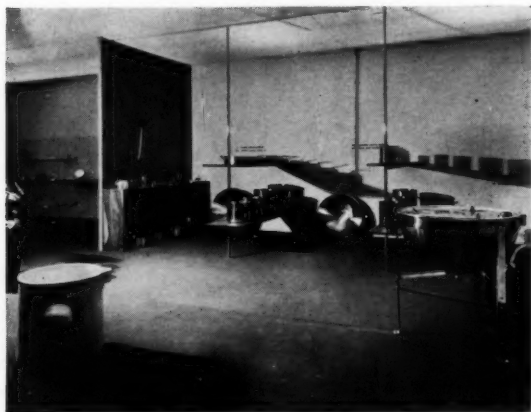
CURRENT EXHIBITION

Machine Art, continuing until April 30. Directed by Mr. Philip Johnson, chairman of the Department of Architecture. This includes Industrial Items (springs, ballbearings, light bulbs, tubing, pistons), Household Appliances (kitchen sinks, bathroom units, saucepans), Scientific Instruments (microscopes, telescopes, vernier gauges), Chemical Glass and Porcelain (beakers, petri dishes and erlemeyers), House Furnishings (ash trays, lamps, chairs, vases).

All these items have been chosen from the point of view of machine—as opposed to craft—design; for their simple finish and proportion rather than for “modernistic” design.

SUMMER EXHIBITIONS

The Lizzie P. Bliss Collection of paintings, drawings and prints will be placed on view early in May and will continue throughout the summer months. This exhibition will include the entire Bliss bequest, much of which has never before been shown in the Museum. In addition to the Bliss Collection, there will be several smaller exhibitions.



A section of the Machine Art Exhibition on view at the Museum until April 30th

AN INVITATION

The Museum has raised its \$600,000 Endowment Fund, contributed by 160 donors, by a quiet campaign without a general appeal to the public. The raising of the remaining \$150,000 necessary for adequate endowment will be conducted in the same manner.

But the Museum exists for the public and can fulfill its larger aims only with their interest. Annual membership is the chief gauge of this interest. Over 93 per cent of the Endowment Fund represents contributions by persons who are already members—an indication of the sincere approval of this group which has nearly doubled in numbers in the past year.

With the acquisition of the Bliss Collection and a guarantee of permanency which will greatly increase its opportunity for usefulness the Museum renews its invitation to the public to become members. It asks its present members to extend this invitation personally to their friends.

The Museum does not serve New York alone. Its circulating exhibitions have toured every region of the country and have been viewed in 60 cities by over 3,000,000 people. The catalogues published concurrently with its exhibitions are sent free to members living outside a 75-mile radius of New York. The membership committee is represented by “out-of-town” chairmen in 20 cities; consequently membership is nation-wide.

In response to its invitation which will be made as widespread as possible, the Museum hopes to announce at the beginning of next season that its present membership has been doubled.

Privileges of Members

All members receive invitations to previews of exhibitions.

All members receive the Bulletin each month from October to May.

They are admitted without charge on pay-days and to lectures arranged by the Museum.

They are entitled to discounts on the purchase of color reproductions of modern paintings.

They will have access to the Museum's library which will open shortly.

Members contributing \$25 annually or more, and all members residing outside a 75-mile radius of New York receive free catalogues of all exhibitions.

Classes of Membership

Member	\$ 10 annually
Associate	25 annually
Fellow	100 annually
Sustaining	250 to 1,000 annually
Contributing	1,000 to 5,000 for 2 years
Patron	5,000 or more for 2 years

Checks should be made payable to the Museum of Modern Art and mailed to the Treasurer at 11 West Fifty-third Street, New York.

PUBLICATION

A complete catalogue of the Bliss Collection is in preparation and will be published as soon as possible.

COMMENTS ON THE BLISS COLLECTION

FORBES WATSON in *The Arts*, April, 1931:

"The bequest of the Lizzie Bliss Collection to the Museum of Modern Art . . . is a nucleus around which to build; a magnet for other collections; a continuing, lively reply to the doubters; a passing on of the torch; a goodly heritage . . .

. . . The formation of the Bliss Collection paralleled in time the long campaign of the pioneers in America for Modern Art. It was begun . . . before Fifty-seventh Street had laid eyes on a Modern picture, when those who now make millions in Modern art, looked upon their present remunerative favorites much as an estate lawyer might look upon a Red meeting in Union Square. . . . It grew up during the time when the old museums held off obstinately against Modernity. The collection logically belongs to the young Museum which came into being after the battle for Modern art was over and the smoke had cleared away."

ALFRED H. BARR, JR., Director, The Museum of Modern Art:

"Everyone, of course, has heard of the Bliss Collection, but these facts I think are very compelling. Even in the fourth year of the depression the part of the collection conditionally bequeathed to the Museum is valued at over \$700,000. The collection contains a Renoir, an oil and many drawings by Degas, a Daumier almost identical to the famous "Washerwoman" of the Louvre, paintings by Pissarro, Gauguin, Seurat, Toulouse-Lautrec, Matisse, Modigliani, Picasso, Arthur B. Davies, Walt Kuhn, and scores of drawings and prints. Most important of all are the Cézannes—11 oils and 10 watercolors—21 paintings in all, the largest group of Cézannes that have ever been given to a museum anywhere in the world. With the Bliss Collection, New York can look London, Paris, Berlin, Amsterdam, Chicago in the face so far as public collections of modern art are concerned."

JERE ABBOTT, Director, Smith College Museum of Art:

"The group of Cézannes is unique in a collection of its size. Especially valuable for a museum is this group because it contains work of a variety of periods by Cézanne. The early landscape and the early portrait . . . give the student of art and the layman unusual opportunity to observe, in comparison with some of the later works, the development of this man . . ."

JAMES JOHNSON SWEENEY, *Creative Art*, May, 1931:

" . . . the most important feature of the collection is not a wealth that can be catalogued. It is the integrity of plastic judgment evinced by the quality of the central group and the intelligence displayed in the selection of disparate examples with a view to their commentary on the main plastic thesis."

FILM COMMENTS

LOT IN SODOM (Directed by J. Sibley Watson, Jr., and Melville Webber)

An exceptionally interesting amateur production, retelling the Bible story without use of sub-titles or dialogue. Composite photography and kaleidoscopic shots are employed to suggest emotional states or depict background and action. A portentous, oppressive note is skilfully suggested.

FORGOTTEN MEN

Composed of official cinematographic war-records from several countries and many battle-fronts, this piece of direct propaganda pleads the cause of the war-veteran. There is horror enough, though it is perhaps the scene with the wounded horse that is most affecting. A brief glimpse of the late Czar and Czarina with their children is particularly interesting. Many scenes of trench-warfare seem to have been put in at random. Were there tin helmets on the Allied side as early as 1914 and did Uhlans wear shakos? I. B.



Odilon Redon "Etruscan Vase." Oil painting from the Lizzie P. Bliss Collection, Museum of Modern Art

